



SPECIAL ORDER EDITION

Gilbert Biberian

Colombine

Suite for Guitar

CHESTER MUSIC

COMPOSER'S NOTE

Colombine (like *Pierrot* for Two Guitars) is a work that combines several possibilities under one cover. Basically it is a collection of easy pieces which are also studies. The work was conceived to be played as a whole, but smaller suites may be formed if desired.

When the pieces are viewed as studies it will be seen that each concentrates on a particular technical problem. They can thus serve as useful teaching material at the same time as introducing students to new idioms. The work is intended for guitarists who have been learning for a minimum of three years.

When the pieces are played as a whole they can form the basis for a performance with a dancer or mime artist. This was how the work was conceived, and in this form it is ideal material for a school project where guitarists can join forces with dance or drama groups. The choreography for the dancers and the story line for the mime are left to the imagination of the participants. As Colombine is a traditional pantomime character, the scope for imaginative play is considerable.

I should like to thank John and Alison Whitworth, John Taylor, Gerald Garcia, and my pupils at Chiswick Music Centre for reading through the piece and discussing it with me. Their help and suggestions, as teachers and students, have been invaluable.

Gilbert Biberian
London, 1982

Index and notes for the guidance of teachers	Page
1. (a) Three-note arpeggios; (b) Three-note chords; (c) Single-note passages for <i>apoyando</i> and <i>tirando</i> .	2
2. (a) Use of the whole tone scale; (b) Intervals: use of fourths and fifths; (c) Repeated notes played with <i>i-m</i> , <i>p-i</i> or <i>p-m</i> ; (d) changes of tempo.	6
3. (a) Further use of fourths and fifths; (b) Rhythm; (c) Three-note groups arpeggiated and sustained — indicated <i>l.v.</i> (<i>laissez vibrer</i>); (d) Passages on the 4th, 5th and 6th strings.	8
4. (a) <i>p-i-m-i</i> arpeggios; (b) Augmented triads; (c) Changes of tempo.	10
5. (a) Repeated notes with <i>i-m</i> for good tone production; (b) <i>Legato</i> playing; (c) Simple contrapuntal ideas; (d) simple homophonic passages.	14
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7. (a) The development of <i>apoyando</i> on the treble strings; (b) <i>Apoyando</i> on the bass; (c) <i>Staccato</i> on the bass; (d) Simple three-note chords.	18
8. (a) Mainly four-note chords; (b) Fragmented melodic patterns; (c) Syncopations.	22

to Ingka and Michael Charters
COLOMBINE
 a choreographic suite for solo Guitar

1. PRELUDE

Gilbert Biberian, 1978

II $\text{♩} = 80$ *poco f*

III

II I II *molto rall.* *a tempo*

4 *p* *poco cresc.* *mf*

7 I

10 *mf* *p* *mf*

13 II *mf* *f* *sempre f*

16 *p* *mf* *p*

p i m p i m p
p i m p
p i m p
p i m p
i p i p m i a m a
p i m i a i m i p
p i m i a i a m
i m a p i m p
p i m p
p i m p

19 *Lento* $\text{♩} = 66$
lunga
rall. *mf*

22

27 *Moderato* $\text{♩} = 100$
ritenuto *p* *pp* *(poco)*

33 *Allegro* $\text{♩} = 120$
f *sul* ①

40 *Moderato* $\text{♩} = 100$
p

48 *Allegro* $\text{♩} = 120$
f *sul* ②

in waltz tempo

 $\text{♩} = 120$

55

mf

62

p

mf

Moderato $\text{♩} = 100$

a tempo

70

poco rall.

dim.

p

Tempo I° $\text{♩} = 80$

II

78

mf

p

83

p

f

poco cresc.

molto rall.

86 **a tempo**
II 2 3 0 2 0 1 2 0 2 3 1 4 2

mf

89

③ ② 4 1 3 2 I 4 1 2 0 3 0 1 0

f

92

1 2 4 0

subito *p*

II

0 1 2

3 0 1 2

mp

rallentando - - - -

a tempo

0 3 0

3 1 0

mf

1 2

④

95

0 3 0 3 1 0 4 1 1 2 0 0 0 3 1 4 0

mf *mf* *f*

98 II *i m*
0 2 0 1 0 0
sempre f

♩ = 60

trattenuto *accelerando* *ritardando*

mf *p* *m* *i* *p* *f*

a tempo *accelerando* *a tempo*

mf *p* *m* *i* *p* *f* *mf* *f*

ff *f* *ff* *mf*

poco accel. *poco rall.*

mp *(slow arp.)*

Allegro ♩ = 120

a mf *m* *i* *a m* *a mf*

m *i* *mf* *f*

24 *p* *f* *mp*

28 *f* *mf*

32 *f* *mf*

36 *f* *mf*

40 *p* *mf* *f*

43 *mf* *p* *m* *f*

47 *Tempo 1° = 60* *accelerando* *ritardando* *a tempo*

50 *accelerando* *a tempo*

The musical score is written for a single melodic line in G major (one sharp). The time signature is 2/4. The piece begins at measure 24 with a piano (*p*) dynamic, followed by a forte (*f*) section, and then a mezzo-piano (*mp*) section. Measures 28-32 are marked forte (*f*), then mezzo-forte (*mf*). Measures 36-40 show a variety of dynamics including *f*, *mf*, and *p*. Measures 43-47 continue with *mf*, *p*, and *m* dynamics. At measure 47, the tempo is marked *Tempo 1° = 60*. The piece includes markings for *accelerando*, *ritardando*, and *a tempo*. The score concludes at measure 50 with a final *a tempo* marking.

II
53 *accelerando*
f

55 *a tempo*
f

58 *ritenuto*
p
dim.
rall.
pp

3

Allegro, ♩ = 132
l.v. f

6
ord. (non l.v.)

12
p i m i

17
p i m i
l.v. (l.v.)

21
ord. sul 4

25 *pont.* 0 0 0 0

sul ⑤ 1 3 4 0 1 3 4 0 1 3 4

28 0 0 ord. I 3 4 0 3 4 0 3 4 1 3 4 1 1 0

p i m p i m p i m p i m p i m

sul ⑥

33 *p i m* 0 0 0 1 1 0 0 3 0

(l.v.) *f*

38 4 3 4 0 1 0 0 0 1 3 4 0 4 -4 3 4 1 1

ord. (non l.v.)

43 3 0 4 1 4 0 0 1 0 3 0 2 0 1

a m p i m i m p m

47 3 4 0 3 0 3 4 1 ③ ② ① V

i m p i m p i m p i m

l.v.

Cadenza freely

=120 ca.

51 1 3 2 1 2 3 0 2 1 3 1 0 3 0

f

54 1 3 2 1 2 3 0 2 1 3 1 0 3 0 2 1 4 0

attacca

Allegro ♩ = 100-120

II 0 0 0 1 0 0 0 3 0 0 0

p i m i p i m i
fp

p 0 0 0
mf il canto

4

V

7

IV

V

0 0 0

p i p m i
l.v.

10

IV

0 0 0

i m i i m i
p mf

V

13

VI

IV

l.v.

16

l.v.

19

II

III

0

22 II

③

25 0 0 0

l.v. ④ ⑤

diminuendo

28 0 2 0

l.v. *p* l.v. *mf*

poco rall. - - - - - a tempo

31

V.

34

④ ⑤ ⑥

37

l.v. ③ ⑤ ④ ⑥ l.v.

41

poco meno mosso

p p p i m a

10 10

44 *Meno mosso* IV *accel.* *ritard.* I *ritard.* III *accel.* *rit.*

mf *p*

46

mf *f p*

48

mf *f*

50 *poco trattenuto* *a tempo*

mf *f*

52

mf *f*

II 54 *molto rallentando* *a tempo*

f *subito f l.v.*

57 *poco a poco diminuendo al pp*

60 *mf f mf*

63 *f mf f*

66 *f*

69

Cadenza - freely

72 *mf*

This page of musical notation is for a guitar piece, likely in the key of D major (one sharp) and 2/4 time. It consists of six staves of music. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals (sharps, flats), and dynamic markings (f, mf, ff, sf). The piece is divided into sections labeled I and II, with some measures marked with circled numbers (1, 2, 3). The key signature is one sharp (F#) and the time signature is 2/4.

5

The image shows a musical score for a piece titled "Lento" by Liszt. The tempo is marked "Lento" with a quarter note equal to 69 beats per minute (♩ = 69). The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a single melodic line, likely for a piano or violin.

The first staff begins with a treble clef and a key signature of one sharp. The tempo marking "Lento" and the metronome indication "♩ = 69" are at the top left. The first measure is marked with a forte dynamic (*f*) and the instruction "molto legato". The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. A slur covers the first eight measures. The dynamic changes to *mf* (mezzo-forte) in the ninth measure, which is marked with a forte (*f*) dynamic. The melody continues with a series of eighth notes, and the dynamic changes to *p* (piano) in the thirteenth measure. The staff ends with a double bar line.

The second staff begins with a treble clef and a key signature of one sharp. It starts with a measure marked with a forte (*f*) dynamic. The melody continues with a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. A slur covers the first four measures. The dynamic changes to *mf* (mezzo-forte) in the fifth measure. The melody continues with a series of eighth notes, and the dynamic changes to *p* (piano) in the ninth measure. The staff ends with a double bar line.

11

17

22

27

32

38

43

48

p

p *f*

mf

mf

f

p

molto ritenuto

sul (6) mf espressivo

♩ = 80

54 *f* *m* *p* *m*

57

60 IV ② ③ ④ II

63 *poco rit.*
attacca

6

Andante ♩ = 96

V III I III I

4 ② *mf* ③

8 ③ II I III V III ②

13 II I ② *l.v.*

i p i m a i p i m a i m

II
[17] 2 0 3 0 1 0 2 2 0 3 0 1 1 3 0 2 0 1 0 1 0 2 1 0 2 0 2 0 3 0 1
i p i p i p i m i p i p p (l.v.) m a m i m i m i p i p p

II
[21] 3 4 1 3 1 3 3 4 1 3
poco *f*

IV III IV III
[24] 1 3 3 4 1 3 2 4 1 2 1 1 2 1 2 1
f

(III) IV III II
[28] 1 2 1 2 2 4 4 2 2 1 2 0 3 0 1 1 3 0 2 0 1 0 1 0 2 1
mf i p i p i p i p i m a m i m

[32] I 0 2 0 1 3 1 0 II 2 1 4 0
i m a m i m a p i m a m i m a p i m a m i m a

[36] II 3 1 2 1 3 1 2 4 V IV 1 3 1 2
crescendo poco a poco

II
[40] 1 3 3 4 0 3 1 0 1 0 1 3 3 4
mf

I III I II
[44] 1 3 1 3 0 1 1 3
breve
attacca

Allegro $\text{♩} = 120$

musical score for guitar, measures 1-24. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked Allegro with a metronome marking of 120 beats per minute. The score includes various musical notations such as notes, rests, and fingerings, along with dynamic markings like *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). The score is divided into measures, with measure numbers 6, 10, 15, 20, and 24 indicated in boxes. The score includes various musical notations such as notes, rests, and fingerings, along with dynamic markings like *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). The score is divided into measures, with measure numbers 6, 10, 15, 20, and 24 indicated in boxes.

Measure 1: *f* sul ①

Measure 6: *f*

Measure 10: *mp*

Measure 15: *f* sul ①

Measure 20: *mf* sul pont. *f*

Measure 24: *ff*

28 $\text{♩} = 60$ *mf sotto voce*

32 *p*

39 *p* *mf*

47 *mf*

54 Allegro $\text{♩} = 120$ *f*

58 *ff*

62 *ff*

♩ = 88
66 0 0

f

70

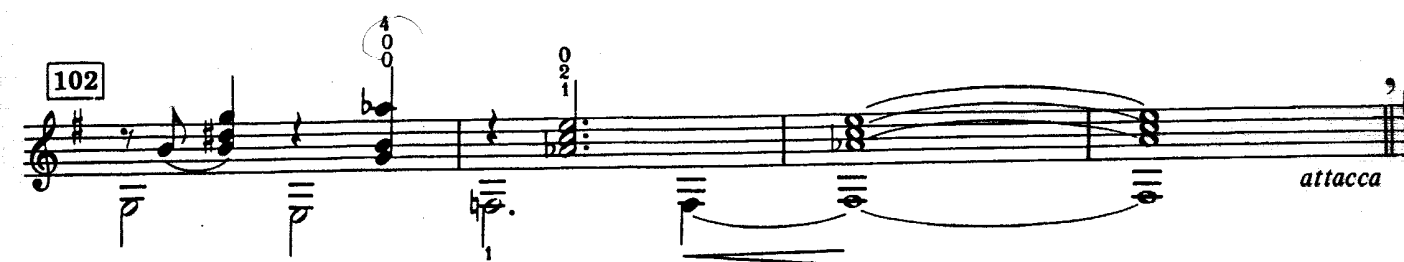
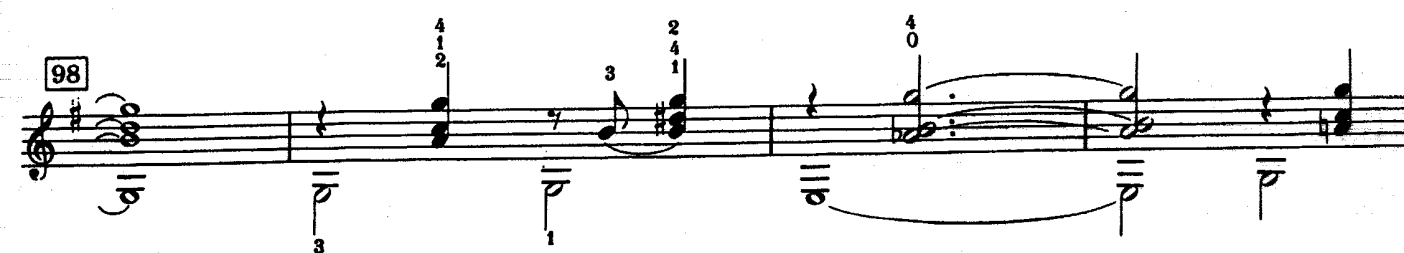
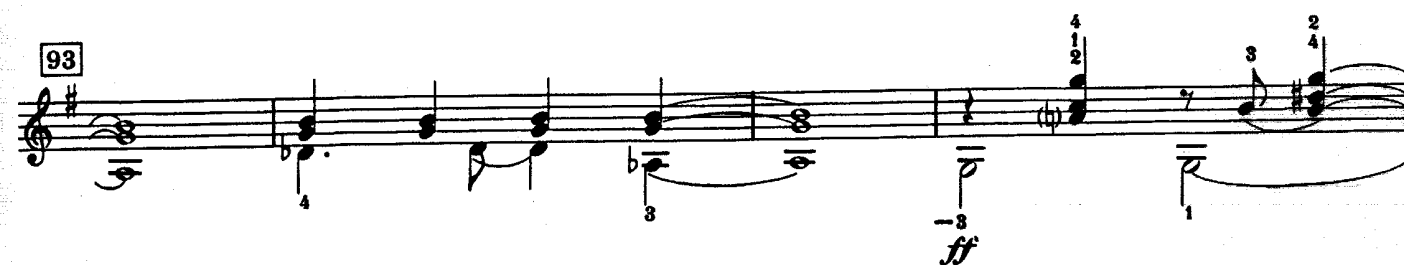
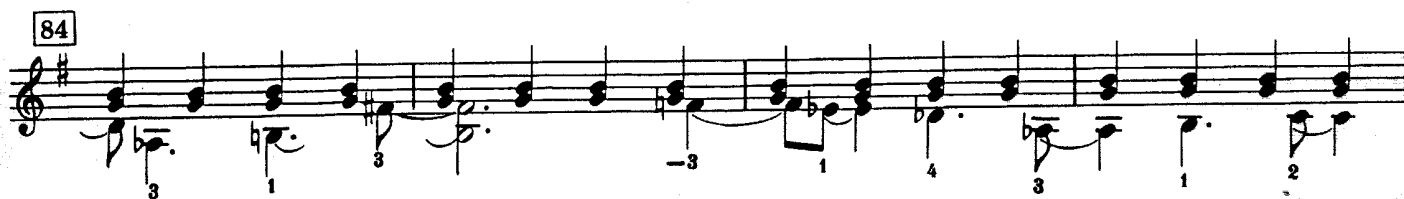
73

(simile)

76

*l.v. both
bass notes - - -*

80



8. FINALE
DANCE

♩=88

III I 4 0 4 1 2 III I 4 0 1 4 2

3

mf f

6

p mf

9

f

12

p f

15

mf

18 I III I

21 III I III I

24

27 I III I III

30

33 I II

36 *mf* *p i m p p i m p simile*

39 *sul* *f* *subito mf*

42 *III* *II* *III* *II* *subito p* *poco f*

45

48

50 *f* *mf*

53 *III* *ff*

55 *subito p*

58

61 *mf*

64

67 *ff*

70 *sempre ff*

73 VII *mf*

76 *crescendo* *al* *ff* *sfz*

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